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The six Gosvāmīs of Vrindavan

Art by Puṣkara dāsa

In the painting, the order from left to right is: Gopāla Bhaṭṭa Gosvāmī, Raghunātha Bhaṭṭa Gosvāmī, Sanātana Gosvāmī, Rūpa Gosvāmī, Jīva Gosvāmī, and Raghunātha dāsa Gosvāmī.

Layout by Gaurapada Dāsa

Hari-nāmāmṛta-vyākaraṇam

of

Jīva Gosvāmī

The Grammar with
the Nectar of Hari's Names

Volume One

Translator:

Matsya Avatāra Dāsa

Editor:

Gaurapada Dāsa



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Dedicated to:



His Divine Grace
A.C. Bhaktivedanta Svami Prabhupāda
founder-ācārya
International Society for Krishna
Consciousness

Foreword

By the editor

Hari-nāmāmrta-vyākarana is the best treatise on Sanskrit grammar. In a clear way, Jīva Gosvāmī included both the rules set by Pāṇini and the additional rules written by Kātyāyana (*Vārttika*), Patañjali (*Mahābhāṣya*) and others. On occasion, Jīva Gosvāmī himself created rules to reflect the usage of the Sanskrit language in the *Purāṇas*. The Sanskrit language was primarily a spoken language: The rules were made to reflect the usage in the *bhāṣā* (spoken language) and in the scriptures.

Every full treatise on Sanskrit grammar must contain at least seven chapters (*prakaraṇam*) on the classical topics. In his treatise, Jīva Gosvāmī composed 3181 *sūtras*. This is called the *Brhat* version. Of these, Matsya Avatāra Dāsa selected the most essential ones, 1273 *sūtras* in total. He calls this the *Madhyama* version, or the course version: These are the *sūtras* presented here. This is the material Matsya used when he taught Sanskrit at Gopiparāṇadhana Prabhu's Sanskrit School in Govardhana for six years (2005-2011) and in Vrindavan for three more years after Prabhuji's departure from this world. During his class on the ācāryas' commentaries on the Tenth Canto of *Bhāgavatam*, Matsya would make us, the students, reference the *sūtras* by heart to explain the words and the syntax therein, and would make us do the same at the end of each grammar class upon showing us a *rasika* verse from one of the ācāryas.

Similarly, Bhaṭṭoji Dīkṣita's *Vaiyākarana-siddhānta-kaumudi*, the most popular treatise in the study of Pāṇini's *Aṣṭādhyāyi*, has three shorter versions, called *Madhyama-siddhānta-kaumudī*, *Laghu-siddhānta-kaumudī*, and *Sāra-siddhānta-kaumudī*. All three are the work of Varadarāja. Matsya's *Madhyama* version of *Hari-nāmāmrta-vyākarana* corresponds to *Madhyama-siddhānta-kaumudī*. Further, Matsya created a very concise version of *Hari-nāmāmrta-vyākarana*, called HNV *sāra*. That version is taught at VIHE in Vrindavan.

Jīva Gosvāmī's treatise is an elaboration of an earlier version of *Hari-nāmāmrta-vyākarana*, said to have been written by Śrī Rūpa Gosvāmī. Dr. Belvalkar writes:

96. *Harināmāmrta*.—There are two works going by this name. The one by Rūpagosvāmin, the companion and disciple of Chaitanya (1484-1527) and the author of several other Vaishṇava works, is perhaps the older of the two. The peculiarity of this work is the employment of various names of Kṛṣṇa and Rādhā, and of their acts, not simply by way of illustration but as actual technical terms. [...] Jīvagosvāmin's *Harināmāmrta* varies only slightly from the above. A third Vaishṇava grammar called *Chaitanyāmrta* is likewise mentioned by Colebrooke^{1,2}

Thus, the first *Hari-nāmāmrta* was renamed *Laghu* after the second one was composed. However, Haridāsa Dāsa, a renowned encyclopedist, does not mention the first work at all. Rather, in his section on grammar he only says Rūpa Gosvāmī wrote *Prayuktākhyāta-candrikā* (*Prayuktākhyāta-mañjari*) and Jīva Gosvāmī wrote *Śrī-hari-nāmāmrta-vyākaraṇam*. Further, according to Haridāsa Dāsa, the 'third' Vaiṣṇava grammar, which he mentions in his list of unavailable works on grammar, is attributed to Kavi Karṇapūra: *kavi-karṇapūre śrī-caitanya-caritāmrta-vyākaraṇa āropita hoiyācche*^{3,4}

Śrīla Prabhupāda, on the other hand, says Jīva Gosvāmī is the author of both works:

Śrīla Jīva Gosvāmī compiled a grammar in two parts, named *Laghu-hari-nāmāmrta-vyākaraṇa* and *Bṛhad-dhari-nāmāmrta-vyākaraṇa*. If someone studies these two texts in *vyākaraṇa*, or grammar, he learns the grammatical rules of the Sanskrit language and simultaneously learns how to become a great devotee of Lord Kṛṣṇa.⁵

There are yet others who posit that Sanātana Gosvāmī is the author of the *Laghu*. However, *Amṛta*, the most complete and authoritative commentary on Jīva Gosvāmī's *Hari-nāmāmrta*, states that Rūpa Gosvāmī is the author of the *Laghu*.⁶ This is corroborated by a manuscript of the *Laghu* found in Bengal by Dr. Demian Martins, a reputable modern-day Sanskrit scholar.

1 Miscellaneous Essays, Vol. ii. p. 48.

2 Belvalkar, Shripad Krishan. *An Account of the Different Existing Systems of Sanskrit Grammar*. Delhi: The Bharatiya Book Corporation, 1997 [1909], pp. 94-95.

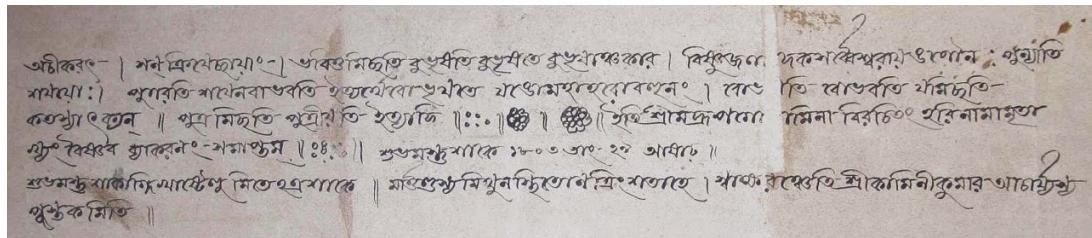
3 A Third Vaishṇava Grammar called *Chaitanyamrita* is likewise mentioned by Colebrooke [Miscellaneous Essays vol. II, p. 48] *Systems of Sanskrit Grammar* by S.K. Belvalkar, p. 114.

4 Dāsa, Haridāsa, *Gaudiya-vaiṣṇava-sāhitya*, Haribol Kuṭīr, Navadwip, Bengal, 1967 [1948], *saṁṭha-pariccheda*, p. 218.

5 Purport on *Caitanya-caritāmrta*, Ādi 13.29 (Los Angeles: Bhaktivedanta Book Trust, 1982).

6 For the details, consult the *Amṛta* commentary on Jīva Gosvāmī's *maṅgalaśācaraṇa* 1.

The image below is his scan of the last page of the manuscript. The text is Sanskrit written in Bengali script. The colophon, the text after the two ornate designs in the middle of the manuscript, states that Rūpa Gosvāmī is the author: *iti śrīmad-rūpa-gosvāminā viracitām hari-nāmāmrītākhyām vaisnava-vyākaraṇām samāptam.*



7

The whole text of the scan reads: *acikarat. san kriyecchāyām. bhavitum icchati—bubhūsatī, bubhūṣate (bubhūṣyate), bubhūṣāñcakāra. visnujanādy-eka-sarveśvarā[d] yan paunah-punyātiśayayoḥ. [punah] punar atiśayena vā bhavati—ity arthe, bobhūyate. yañ mahāharo bahulam—bobhavīti, bobhavati (bobhuvati). yam icchati—kataśmāt (tasmāt) kyan. putram icchati putriyati—ity-ādi. iti śrīmad-rūpa-gosvāminā viracitam hari-nāmāmr̄tākhyam vaiṣṇava-vyākaraṇām samāptam.* Śubha-mantu sāke 1803 (1881 CE) tārik 29 āśādha. śubha-mantha-śākābdi khāṣṭelu mite hae sāke. mārttanḍasya mithuna-sthitonatrimśatāhe. svākṣaram ceti śrī-kāminī-kumāra ācāryyasya pustakam iti.

The first half of the manuscript shows that the work was extremely concise both in length—the topics do not go beyond the *ākhyāta-prakarana*—and in the details. Those few lines of text, before the colophon, correspond to *sūtras* 569 to 618 in Matsya’s course version; the wording is exactly the same in Jīva Gosvāmī’s treatise. Those words are found either in his *sūtras* or in his *vrtti*.

Thus the text of Rūpa Gosvāmī's *Hari-nāmāmrta-vyākaranā* is an abridgment, and is very similar in form to his text in the third chapter of *Prayuktākhyāta-mañjarī* (a lexicon of verbs that are actually in use): This treatise, translated by the present writer and edited by Matsya Avatāra Dāsa, has also been published by Ras Bihari Lal and Sons.

7 Source: <http://vidyabhusanaproject.blogspot.in/2015/03/vidyabhusana-project-update-and-rupa.html> (retrieved 4-22-2016).

Moreover, this edition, the course version, consists of two volumes, which include the seven essential chapters (*prakaraṇam*) as follows:

- 1. Volume One:** *Maṅgalācaraṇa* (invocation), *Samjñā-sandhi-prakarana* (terminology and phonetic combinations), *Nāma-prakarana* (noun declension), *Ākhyāta-prakarana* (verb conjugation), and appendixes;
- 2. Volume Two:** *Kāraka-prakarana* (meanings of the case endings), *Kṛdanta-prakarana* (participles, and nouns made with a *kṛt* suffix), *Samāsa-prakarana* (compounds), *Taddhita-prakarana* (nouns made with a *taddhita* suffix), and appendixes.

For more details, consult my introduction in the fifth appendix herein (p. 783) and the table of contents in Volume Two.

Jīva Gosvāmī was a prodigy who later became a literary giant. Śrīla A.C. Bhaktivedānta Svāmī nicely expounds upon the life story of Jīva Gosvāmī:

From his very childhood Jīva Gosvāmī was greatly fond of Śrīmad-Bhāgavatam. He later came to Navadvīpa to study Sanskrit, and, following in the footsteps of Śrī Nityānanda Prabhu, he circumambulated the entire Navadvīpa-dhāma. After visiting Navadvīpa-dhāma he went to Benares to study Sanskrit under Madhusūdana Vācaspati, and after finishing his studies in Benares he went to Vṛndāvana and took shelter of his uncles, Śrī Rūpa and Sanātana. This is described in the *Bhakti-ratnākara*. [...]

After the disappearance of Śrīla Rūpa Gosvāmī and Sanātana Gosvāmī in Vṛndāvana, Śrīla Jīva Gosvāmī became the ācārya of all the Vaiṣṇavas in Bengal, Orissa and the rest of the world, and it is he who used to guide them in their devotional service. In Vṛndāvana he established the Rādhā-Dāmodara temple, where, after retirement, we had the opportunity to live from 1962 until 1965, when we decided to come to the United States of America.⁸

In 1890 CE, Bhaktivinoda Ṭhākura composed *Navadvīpa-dhāma-māhātmya* in Bengali. In eighteen chapters, Bhaktivinoda described Lord Nityānanda's complete tour of the nine islands of Navadvīpa. Taking the young Śrīla Jīva Gosvāmī along, Lord Nityānanda pointed out all the different places of pilgrimage and told the stories behind those sacred sites. In chapter 18, Bhaktivinoda wrote:

8 Purport on *Caitanya-caritāmṛta*, Ādi 10.85.

*eisaba tattva to're rūpa-sanātana
 jānāibe alpadine vallabha-nandana
 to're vrñdāvane prabhu dila adhikāra
 vilamba nā kara 'jīva', braje jete āra"
 eta bali' prabhu tāra mastake caraṇa
 arpana kariyā sakti kare sañcāraṇa
 mahāpreme śrī-jīva gosvāmī katakṣaṇa
 nityānanda-padatale rahe acetana
 śrīvāsa-āṅgane 'jīva' gaḍāgaḍi jāya
 sāttvika vikāra saba dehe śobhā pāya
 kāñdiyā-kāñdiyā bale,—"durbhāgya āmāra
 nā dekhinu e nayane nadīyā-vihāra
 jīva nistārite līlā kaila gaura-rāya
 se-līlā nā dekhi' mora dina vrthā jāya"
 śrī-jīva jāibe braje kariyā śravaṇa
 śrīvāsa-āṅgane āila jata sādhu-jana
 vrddha-saba śrī-jīve karena āśirvāda
 kaniṣṭha vaiṣṇava māge śrī-jīva-prasāda*

“Son of Vallabha, very soon, Rūpa and Sanātana will teach you all these truths. Now the Lord Himself has given to you the right to enter Vṛndāvana. Jīva, do not delay any longer in going there!”

“Saying this, the all-merciful Nityānanda Prabhu put His feet upon Jīva’s head and invested him with spiritual power. In ecstatic love of God, Jīva Gosvāmī remained unconscious for some time at Nityānanda Prabhu’s feet. He then began to roll on the ground there, in Śrīvāsa’s courtyard, as ecstatic symptoms of love manifested in his body. Crying, he said, “How unfortunate I am that I did not see the Lord’s pastimes in Navadvīpa with my own eyes. Gaurahari performed His pastimes to free the souls bound in the material world, but I did not see those activities, so my days simply pass uselessly.”

“Hearing that Śrī Jīva was going to Vṛndāvana, many devotees came to Śrīvāsa’s courtyard. The senior Vaiṣṇavas gave Jīva their blessings, and the junior Vaiṣṇavas begged for his mercy.” (18.36-44)

In Vrindavan, Jīva Gosvāmī became a disciple of Rūpa Gosvāmī and wrote eighteen major works on Vaiṣṇava philosophy, comprising more than 400,000 verses. He is considered by many philosophers and Sanskritists to be the greatest Sanskrit scholar.

Introduction

Hari-nāmāmrta-vyākaraṇa epitomizes Śrī Caitanya Mahāprabhu's teachings to His grammar students upon returning from His pilgrimage to Gayā:

*āviṣṭa haiyā prabhu karena vyākhyāna
sūtra-vṛtti-ṭīkāya, sakala hari-nāma
prabhu bale, “sarva-kāla satya kṛṣṇa-nāma
sarva-śāstre ‘kṛṣṇa’ bai nā balaye āna”*

“Fully absorbed in Kṛṣṇa, Mahāprabhu explained that Hari's names are in all the *sūtras*, in all the author's explanations, and in all the commentaries. He added: ‘Kṛṣṇa's names are eternal and real. In all the scriptures, the purport is nothing but Kṛṣṇa.’” (*Caitanya-bhāgavata*, Madhya 1.147-148)

Jīva Gosvāmī studied an astounding number of grammatical treatises. Indeed, from the various references he gives throughout his book, we know that he studied Pāṇini's *Aṣṭādhyāyī* along with its various commentaries such as Kātyāyana's *Vārtikas*, Patañjali's *Mahā-bhāṣya*, Vāmana and Jayāditya's *Kāśikā*, and *Bhāṣā-vṛtti* and *Bhāga-vṛtti*. We also know that he studied Śarvavarmā Ācārya's *Kātantra-vyākaraṇa*, Vopadeva's *Mugdhabodha-vyākaraṇa*, Kramadiśvara's *Saṅkṣipta-sāra-vyākaraṇa*, Candra Gomi's *Cāndra-vyākaraṇa*, Padmanābha Datta's *Supadma-vyākaraṇa*, Anubhūti Svarūpācārya's *Sārasvata-vyākaraṇa*, and Rāmacandra Ācārya's *Prakriyā-kaumudi* along with their respective commentaries.

Of those, *Kātantra-vyākaraṇa* and *Sārasvata-vyākaraṇa* are incomplete by themselves, and *Sārasvata-vyākaraṇa* and *Prakriyā-kaumudi* are fraught with mistakes. Pāṇini's *Aṣṭādhyāyī* itself is impossible to understand without the help of multiple commentaries because it is too concise and because the wording is very difficult to understand. For example, to learn the rules of grammar in the Pāṇinian system, one has to first read Pāṇini's *sūtras*, then consider the additions and amendments found in the *Vārtikas*, and then read the great commentary called *Mahā-bhāṣya*. And if one wants to understand every *sūtra* deeply, one also has to study *Kāśikā* and its subcommentaries

(*Nyāsa* and *Pada-mañjari*), since the *Mahā-bhāṣya* comments only on one third of Pāṇini's *sūtras*.

At present, people generally study Pāṇini's grammar through *Siddhānta-kaumudi* (a book written by Bhaṭṭoji Dīkṣita, a contemporary of Jīva Gosvāmī), which rearranges Pāṇini's *sūtras* into topical divisions. But this introduces new ambiguity and confusion, because the natural flow (*anuvṛtti*) of Pāṇini's *sūtras* is broken, in the sense that Pāṇini designed his *sūtras* so that sometimes one term in a *sūtra* is also carried forward to a later *sūtra*.

Jīva Gosvāmī's grammar, however, is unparalleled because he collected the essential teachings of all these grammatical works and put them together in a clear, precise, and Kṛṣṇa-conscious way. The manner in which he designed the *sūtras* is such that they are easy to understand and their meaning is unambiguous. Therefore Jīva Gosvāmī's grammar excels all others both in its grammatical content and in its spiritual value.

The Format of the Translation

Jīva Gosvāmī wrote both the *sūtras* and the *vṛtti*. A *sūtra* is a rule, and in this context the term *vṛtti* denotes the author's commentary. This book features two additional commentaries: *Amṛta* and *Samśodhī*. The *Amṛtāśvādī-ṭīkā*, or *Amṛta* for short, was a commentary written by a Vaiṣṇava named Gopāla dāsa. The name *Amṛta-āśvādī* means “It causes one to relish nectar,” and *ṭīkā* means “a commentary.” What kind of *amṛta* does this commentary make us drink? The *Hari-nāmāmrta*. This commentary allows us to understand in detail what Jīva Gosvāmī wrote in his *Hari-nāmāmrta-vyākaraṇa*. In this book I have presented *Amṛta* in a summary study form. In total, about ninety percent of the content of the original *Amṛta* commentary is covered here. I have also included select parts of the *Bāla-toṣaṇī* commentary here and there, when it covers something not covered by *Amṛta*. *Bāla-toṣaṇī* means “It satisfies the children or beginners.” As the name suggests, it is a simpler commentary, which is why I used *Amṛta* as the main commentary in this edition.

The *Samśodhī-ṭīkā*, or *Samśodhī* for short, is a commentary written by myself, Matsya Avatāra dāsa, a disciple of Bhakti-tīrtha Svāmī and, at the time of writing this book, a resident of Govardhana. *Samśodhī* means “It corrects and refines.” This commentary points out the various *apapāthas* (wrong readings) in Jīva Gosvāmī's *sūtras* and *vṛttis* and establishes the

correct reading through a thorough comparison of all the printed editions of *Hari-nāmāmrta*, cross-checking of the *Amṛta* and *Bāla* commentaries, study of the equivalent Pāṇinian *sūtras*, and examination of ancient hand-written manuscripts in the Vrindavan Research Institute.⁹ Furthermore, it helps to refine the student's understanding of the subject matter at hand by adding further clarification on particular points and by giving relevant examples and counterexamples. One should know that whatever appears as footnotes in this book is also considered part of the *Samśodhini-tikā*, and so are the words in square brackets within the *Amṛta* commentary.

Source References

The main source reference is: *Śrī-śrī-hari-nāmāmrta-vyākaraṇam, sa-vṛttikam, śrī-śrīla-śrī-jīva-gosvāmi-prabhupādena viracitam*. Purī Dāsa (editor), Śrī-sacī-nātha Rāya Caturdhurīṇa (publisher), Bengal, 1987. Other editions consulted are:

- ◆ The Haridāsa Śāstrī edition (Vrindavan);
- ◆ The Gauḍīya-maṭha edition (Vrindavan), which includes the *Bāla* commentary;
- ◆ The Kṛṣṇa-dāsa edition (Kusuma-sarovara, Vraja), which includes both the *Amṛta* commentary and the *Bāla* commentary; and
- ◆ Hand-written manuscripts in the Vrindavan Research Institute.

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9 The table of comparisons of the various readings was left out of this edition.

Amṛta's Prayers to Jīva Gosvāmī

1

*svalpāyuṣāṁ kali-yuge 'tra nrṇāṁ śam icchan
śabdānuśāsana-mahā-jaladhiṁ vimathyā
nāmāmṛtam samadadād ya idaṁ kṛpāluḥ
sa śīla-jīva-caranāḥ śaranām mamaśtu*

su-alpa-āyuṣām—whose duration of life is very short; *kali-yuge*—in Kali yuga (Age of Quarrel); *atra*—in this; *nrṇām*—of men; *śam*—welfare; *icchan*—desiring; *śabda-anuśāsana*—of Sanskrit grammar; *mahā-jaladhim*—the great ocean; *vimathyā*—after churning; *nāma-amṛtam*—*Hari-nāmāmṛta-vyākaraṇa*; *samadadāt*—bestowed; *yah*—who; *idam*—this; *kṛpāluḥ*—compassionate; *sah*—that; *śīla-jīva-caranāḥ*—the venerable¹⁰ Śrīla Jīva Gosvāmī; *śaranām*—shelter; *mama*—my; *astu*—may he be.

Desiring the welfare of the short-lived people in this age of Kali, the compassionate Śrīla Jīva Gosvāmī churned the great ocean of Sanskrit grammar and bestowed upon them this *Hari-nāmāmṛta-vyākaraṇa*. May he be my shelter.

2

*nīrasam hi śabda-śāstram
nāma-rasa-vidhānataḥ
yo 'mṛtayan adān nr̥bhyah
śrī-jīvo vijayatām asau*¹¹

nīrasam—dry, without *rasa*; *hi*—certainly; *śabda-śāstram*—the science of words, grammar; *nāma-rasa*—the *rasa* of the holy names; *vidhānataḥ*—by supplying; *yah*—who; *amṛtayan*—who having made nectarean; *adāt*—gave; *nr̥bhyah*—unto the people; *śrī-jīvah*—Śrī Jīva Gosvāmī; *vijayatām*—may he be glorified; *asau*—the well-known.

Glory to Śrī Jīva. He converted dry grammar into nectar by adding the *rasa* of the holy names, and then distributed this nectar to everyone.

10 In phrases like *śīla-jīva-caranāḥ* and *śīla-rūpa-gosvāmī-pādah*, the words *carana* and *pāda*, which literally mean “foot”, are used merely to indicate respect. This is a Sanskrit idiom. Rather than addressing respectable persons directly, one addresses their feet. Thus here I translated *carana* as “venerable”.

11 This verse is found at the beginning of the *Amṛta* commentary on the *Samāsa-prakaraṇa*, whereas the first verse is at the beginning of the commentary on the *Samjñā-sandhi-prakaraṇa*. In school, every class would begin by the students’ reciting the first verse.

श्रीश्रीराधाकृष्णाभ्यां नमः ।
śrī-śrī-rādhā-kṛṣṇābhyaṁ namah¹²

I offer my obeisances to Śrī Śrī Rādhā and Kṛṣṇa.

Invocation

Mangalācaranam

1

कृष्णमुपासितुमस्य स्त्रजमिव नामावलिं तनवै ।
त्वरितं वितरेदेषा तत्साहित्यादिजामोदम् ॥

*kṛṣṇam upāsitum asya
srajam iva nāmāvaliṁ tanavai
tvaritam vitared eṣā
tat-sāhityādi-jāmodam*

kṛṣṇam—Lord Kṛṣṇa, the Supreme Personality of Godhead; *upāsitum*—to worship; *asya*—His; *srajam*—a garland; *iva*—like; *nāma*—of names; *āvali*—a series; *tanavai*—may I compose; *tvaritam*—quickly; *vitaret*—is able to bestow; *eṣā*—this series of Lord Kṛṣṇa’s names; *tat-sāhityā-ādi*—poetry about Him and so on (or, His association and so on); *ja*—born of; *āmodam*—the bliss.

To worship Kṛṣṇa, I will compose as a garland for Him a *nāmāvali*, a set of His own sweet names. This *nāmāvali* will quickly bestow the types of bliss derived from being with Kṛṣṇa, from poetry about Kṛṣṇa, and from other things that pertain to Him.

12 Editor’s note: Traditionally, the first line before the invocatory verse was written by a scribe, not by the author. For instance, Purī Dāsa remarks that out of the six manuscripts he consulted for his edition of Sanātana Gosvāmī’s *Bṛhad-vaiṣṇava-tosani*, the invocatory line has four readings: Three manuscripts read “śrī-śrī-kṛṣṇa-caitanya-candrāya namah,” one reads “śrī-śrī-rādhā-kṛṣṇābhyaṁ namah,” another reads “śrī-kṛṣṇāya bhagavate namah,” and yet another reads “om namah śrī-rādhā-madana-gopālāya.” Bengali scribes are known to have taken liberties with texts at the beginning of a work and at the end of a chapter, not to mention the colophon. One word *śrī* is sufficient, by the rule: *dvandvāt paraḥ pūrvo vā śrūyamāṇah śabdah pratyekam abhisambadhyate*, “A word that is heard after or before a *dvandva* compound is joined with each element of the *dvandva* compound.” (HNV 969 *vr̥tti*). The word *śrī* placed before a noun stands for *śrī-yukta* (endowed with splendor) (HNV 947 *vr̥tti*). In all his works (not counting the end of a chapter, etc.), Jīva Gosvāmī used the expression “śrī-śrī” only once (provided it was not added by a scribe): *śrī-śrī-caitanya-devāni bhagavantāṁ namaskaroti* (commentary on *Bhakti-rasāmṛta-sindhu* 1.1.2). Incidentally, in a *dvandva* compound, a form of *śrī* can optionally be used before each word; Kṛṣṇadāsa Kavirāja wrote: *śrīmad-rādhā-śrīla-govinda-devau* (*Caitanya-caritāmṛta*, Ādi 1.16).

AMRTA—The venerable Śrīla Jīva Gosvāmī desired a grammatical system that would use Lord Hari’s names for its technical terms and examples, and he wished to benefit both the Vaiṣṇavas who haven’t studied Sanskrit grammar and those who have studied other Sanskrit grammatical systems. He thus begins his grammar, *Hari-nāmāmrta*, elaborating on *Laghu-hari-nāmāmrta-vyākaraṇa*, the short collection of *sūtras* written by his spiritual master, Śrīla Rūpa Gosvāmī.¹³ Hoping that the book be completed without obstacles, he starts the *maṅgalācaraṇa* with the word *kṛṣṇa*. By doing so, he lets us know that the whole book is full of auspiciousness.

A *maṅgalācaraṇa* is defined in the following way: *āśir namas-kriyā vastu-nirdeśo vāpi tan-mukham*, “One invokes auspiciousness (*maṅgalācaraṇa*) at the beginning of a book by offering benedictions (*āśiṣ*), by offering obeisances (*namas-kriyā*), or by defining the subject matter of the treatise (*vastu-nirdeśa*).” In Śrīla Jīva’s *maṅgalācaraṇa*, the word *kṛṣṇa* defines the subject of the treatise, and the last two lines enounce a benediction.

Kṛṣṇa is the original Personality of Godhead. This is established by the *paribhāṣā*¹⁴ statement in *Śrīmad-Bhāgavatam*: *kṛṣṇas tu bhagavān svayam*, “Kṛṣṇa, however, is the original Personality of Godhead” (*Bhāgavatam* 1.3.28). The name “Kṛṣṇa” means that He attracts (*ākarṣati*) all the moving beings and the nonmoving living entities by His great charm or by His blissful form. According to the rule *kṛṣṇe varṇe* (*Uṇādi-sūtra* 3.4), the name “Kṛṣṇa” is formed when the *uṇādi* suffix *na[k]* is applied in the sense of “a color” after the verbal root *kṛṣ*. But, because *uṇādi* suffixes are applied variously (*sūtra* 877), *na[k]* can also be applied in the sense of “a name.” Thus the word *kṛṣṇa* can denote either the person named Kṛṣṇa or the black color. The *Mahābhārata* (*Udyoga-parva* 71.4) explains the name “Kṛṣṇa” as follows:

*kṛṣṇe bhū-vācakah śabdo
naś ca nirvṛti-vācakah
taylor aikyam param brahma
kṛṣṇa ity abhidhīyate*

13 There is a difference of opinion among the commentators about the authorship of the *Laghu-hari-nāmāmrta-vyākaraṇa*. *Amṛta* ascribes it to Rūpa Gosvāmī, whereas *Bāla* ascribes it to Sanātana Gosvāmī. It is more likely, however, that *Amṛta* is correct, because *Amṛta* is a commentary far more scholarly and complete than *Bāla*.

14 A *paribhāṣā* is a key statement that teaches how to properly interpret all the other statements in a book.

“The word *kṛṣi* means existence [*bhū*], and the word *na* means bliss [*nirvṛti*]. The Absolute Truth, which is the combination of existence and bliss, is called Kṛṣṇa.”¹⁵

Jīva Gosvāmī explains this verse in a slightly different way in *Gopāla-campū* (*Pūrva* 1.3). He says that the word *bhū* here ends with the suffix /*k*/vi/*p*/, which has been applied in the sense of *bhāva* (the meaning of the verbal root).¹⁶ The meaning of the verbal root *kṛṣ* is *ākarsana* (to attract). Moreover, in *kṛṣṇa*, the *uṇādi* suffix *na/k* is applied in the active voice. Thus the word *kṛṣṇa* refers to the Absolute Truth who has a humanlike form and who first attracts and then gives bliss. In this regard, Lakṣmīdhara Paṇḍita’s *Nāma-kaumudi* states: *kṛṣṇa-śabdasya tamāla-śyāmala-tviṣi yaśodāyāḥ stanān-dhaye para-brahmaṇi rūḍhiḥ*, “The word *kṛṣṇa* is conventionally the name of the Supreme Brahman whose complexion is dark blue like a *tamāla* tree and who sucks the breast of Mother Yaśodā.”

In the verb *tanavai* in Śrīla Jīva’s *maṅgalācarāṇa* verse, the suffix *ai/p* is used in the sense of *prārthanā* (prayer). The intention here is to indicate that because the name and the possessor of the name are nondifferent, it is impossible to bind the Lord’s names without the Lord’s *kṛpā-śakti* (mercy potency), just as it is impossible to bind the Lord with rope without the Lord’s *kṛpā-śakti*, a fact proven by the *Bhāgavatam*’s statement: *kṛṣṇayāśit sva-bandhane*, “Out of mercy he agreed to be bound” (*Bhāgavatam* 10.9.18). Thus Jīva Gosvāmī prays for the Lord’s mercy.

There is an injunction that one should not engage in useless work. Therefore in the second half of the verse Jīva Gosvāmī describes the results of his endeavor. In the verb *vitaret*, the suffix *yāt* has been applied in the sense of *śakti* (ability), and therefore *vitaret* means “is able to bestow.” The pronoun *eṣā* here means “this *nāmāvali* that I am composing,” and *āmoda* means “bliss.” The word *sāhitya* conventionally means “a particular poetic composition.” The word *tat-sāhitya* thus describes a particular *sāhitya* related to Lord Kṛṣṇa, that is, *Śrīmad-Bhāgavatam*, and the word *ādi* means “other books, including *Gopāla-campū*, *Lalita-mādhava*, and *Muktā-carita*.” Thus the second half of the verse means “This series of names will quickly bestow upon a reader the bliss born of *Śrīmad-Bhāgavatam* and of related works.”

15 This verse is quoted in *Caitanya-caritāmṛta* (Madhya 9.30). In the Bhandarkar critical edition of the *Mahābhārata*, the second half of this verse (*Udyoga-parva* 68.5) reads a little differently: *kṛṣṇas tad-bhāva-yogāc ca kṛṣṇo bhavati śāśvataḥ*, “The name ‘Kṛṣṇa’ is derived from the combined meanings of these two words. Kṛṣṇa exists eternally.”

16 For the details, see the *sūtra*: *sampad-ādeḥ kvip-ktī bhāve lakṣmyām* (902).

Even though each individual name of the Supreme Lord has the innate extraordinary power to bestow spiritual ecstasy, stringing His names into a garland helps one easily keep them around one's neck, and so this is not a useless endeavor.

Alternatively, *tat-sāhitya* means “the association of Lord Kṛṣṇa,” *ādi* means “embraces, pastimes, and so on,” and *āmoda* means “conjugal pleasure.” Thus the second half of the verse can also mean “This series of names will quickly bestow upon one the conjugal pleasure produced from Kṛṣṇa's association, embraces, and pastimes.”

Tat-sāhitya can also be derived in the following way: Devotional service (*bhakti*) is called *sa-hitā* (beneficial) because it is accompanied (*sa*) by the benefit (*hitam*) of releasing one from ignorance. The word *tat* refers to Kṛṣṇa, and thus devotional service to Kṛṣṇa is called *tat-sahitā*. That which is endowed with pure devotional service is therefore called *tat-sāhitya*. And so the word *tat-sāhityādi* refers both to the sacred books on *bhakti-rasa* (starting from *Śrimad-Bhāgavatam*) and to the devotees, the worthy recipients of *bhakti-rasa*. The books are to be studied and the devotees to be served. Thus the second half of the verse can also mean “This series of names will quickly bestow upon one the bliss produced from reading the sacred books on *bhakti-rasa* and from serving the devotees.”

Just as Satyā can refer to Satyabhāmā, and Bhīma to Bhīmasena, Kṛṣṇa can refer to Kṛṣṇa-caitanya. Thus, by offering a *nāmāvali* as a garland to Kṛṣṇa-caitanya, Jīva Gosvāmī performs the *yuga-dharma* by worshiping Lord Caitanya with *saṅkīrtana*, in line with the following verse of *Śrimad-Bhāgavatam*:

*krṣṇa-varnam tviśākṛṣṇam
saṅgopāṅgāstra-pārṣadam
yajñaiḥ saṅkīrtana-prāyair
yajanti hi sumedhasah*

“In the Age of Kali, intelligent persons perform congregational chanting to worship the incarnation of Godhead who constantly sings the names of Kṛṣṇa. Although His complexion is not blackish, He is Kṛṣṇa Himself. He is accompanied by His associates, servants, weapons and confidential companions.” (11.5.31)

When writing an introduction to a Sanskrit book, one not only has to invoke auspiciousness but also has to state the book's four essential components (*anubandha-catuṣṭaya*):

adhikārī ca sambandho
viṣayaś ca prayojanam
avaśyam eva vaktavyaṁ
śāstrādau tu catuṣṭayam

“The eligible person (*adhikārī*), the relationship (*sambandha*), the topic (*viṣaya*), and the purpose (*prayojana*)—these four must be indicated at the beginning of an authoritative book.”

SAMŚODHINI—Who are the qualified readers of the book? With whom does the book have a relationship? What is the topic of the book? And what is the purpose of the book? Jīva Gosvāmī answers these questions in the first two verses of the *maṅgalācarana*. The Vaiṣṇavas are the qualified readers, as indicated in the next verse by the word *vaiṣṇavārtham*. This book has a relationship with Kṛṣṇa, as indicated in this verse by the word *kṛṣṇam*. Jīva Gosvāmī explains in *Tattva-sandarbha* (*anuccheda 9*) that in the context of *anubandha-catuṣṭaya*, *sambandha* means the book's relationship with Kṛṣṇa, which is the relationship between the describer and the described (*tad-vācyavācakatā-lakṣaṇa-sambandha*). The topic is grammar, as shown in the next verse by the word *vyākaranam*. The primary purpose is *bhakti*, as indicated in this verse by the word *upāsitum* (to worship).¹⁷ The secondary purpose is knowledge of grammar, a knowledge helpful for studying holy texts (like *Śrīmad-Bhāgavatam*) that bestow *bhakti*.

2

आहतजल्पितजटितं दृष्ट्वा शब्दानुशासनस्तोमम् ।
 हरिनामावलिवलितं व्याकरणं वैष्णवार्थमाचिन्मः ॥

āhata-jalpita-jaṭitam
drṣṭvā śabdānuśāsana-stomam
hari-nāmāvali-valitam
vyākaraṇam vaiṣṇavārtham ācinmaḥ

¹⁷ The suffix *tum* in *upāsitum* indicates purpose, as shown in the *sūtra*: *tumu-nakau tat-kriyārthatve* (790). The word *upāsitum* is a synonym for *sevitum* (to serve). For instance, Rūpa Gosvāmī writes: *śuśrūṣate paricarati upāste varivasyati, catasraḥ paricaryāyām, “Suśrūṣate, paricarati, upāste, and varivasyati mean “to serve, worship””* (*Prayuktākhyātamañjari* 2.2.11). Moreover, the verbal root *bhaj*, from which the word *bhakti* is made, has the sense of *sevā* (to serve).

āhata—useless; *jalpita*—statements; *jaṭitam*—entangled with; *drṣtvā*—having examined; *śabda-anuśāsana*—of grammars; *stomam*—a multitude; *hari-nāma*—of Lord Hari’s names; *āvali*—a series; *valitam*—endowed with; *vyākaraṇam*—a grammar; *vaiṣṇava-artham*—for the Vaiṣṇavas; *ācinmah*—we are compiling.

Having carefully examined many grammatical works, all entangled with useless statements, for the sake of the Vaiṣṇavas we are compiling a grammar richly endowed with Lord Hari’s holy names.

AMRTA—Someone might object, “You may use God’s names for worshiping Him, but for determining the derivation of words there are already many grammars available. Why take so much trouble to make another grammatical system when everything is already covered by the existing ones?” To answer this objection, Jīva Gosvāmī states the current verse.

According to *Amara-koṣa*, the Sanskrit dictionary written by Amara Siṁha, the definition of the word *āhata* is *mrṣārthaka* (having a false meaning, meaningless), or in other words *ātyantika-śreyo-rahita* (devoid of any ultimate good). The word *jalpita* means *vacana* (statements), the word *jaṭitam* means *yuktam* (full of), and the word *drṣtvā* means *viṣeṣenālocya* “having specifically examined.”

Thus, a liberal rendering of the second verse is: “I have carefully gone through many grammatical works that were full of meaningless talks devoid of any ultimate good. Therefore, to save the Vaiṣṇavas from having to do the same, I am compiling this *Hari-nāmāmrta-vyākaraṇa*, a grammar richly endowed with Lord Hari’s holy names.”

SĀṂSODHINĪ—Externally, *ācinmah* (we are compiling) seems to be a plural verb. This, however, does not necessarily mean that several authors wrote *Hari-nāmāmrta*, because in Sanskrit one can use a plural form in the sense of the singular (*sūtra* 631). In English too a person may refer to himself as ‘we’, especially when writing a book. A famous example in the Sanskrit language is *balir vaiyāsakir vayam* (*Bhāgavatam* 6.3.20), where Yamarāja refers to himself as *vayam* (we). Alternatively, the use of the plural verb *ācinmah* could be Jīva Gosvāmī’s way of acknowledging Rūpa Gosvāmī’s earlier work upon which he bases his own treatise, or his way of giving credit to the disciples who helped him in this endeavor.

The word *jaṭita* is derived from the word *jaṭā*, which means “matted hair, dreadlocks.” Jīva Gosvāmī studied many grammars, beginning with the most celebrated one composed by Pāṇini. Some of these grammars were incomplete or inaccurate, others so concise and intricate that they were almost unintelligible without multiple commentaries. These grammars are compared to a tangled clot of hair, glued together with the filthy grease of terminology bereft of transcendental significance. To save the Vaiṣṇavas from having to learn Sanskrit from such grammars, Jīva Gosvāmī compiled *Hari-nāmāmrta-vyākaraṇa*, a pure grammar rich with transcendental terminology.

3

व्याकरणे मरुनीवृति जीवनलुब्धाः सदाघसंविग्नाः ।
हरिनामामृतमेतत् पिबन्तु शतधावगाहन्ताम् ॥

*vyākaraṇe maru-nīvṛti
jīvana-lubdhāḥ sadāgha-saṁvignāḥ
hari-nāmāmrtaṁ etat
pibantu śatadhāvagāhantām*

vyākaraṇe—of Sanskrit grammar; *maru-nīvṛti*—in the desert region; *jīvana*—water; *lubdhāḥ*—desirous of; *sadā*—constantly; *agha*—with difficulties; *saṁvignāḥ*¹⁸—afflicted; *hari-nāma-amṛtam*—the nectar of Lord Hari’s names (or, the grammar called *Hari-nāmāmrta*); *etat*—this; *pibantu*—let them drink; *śatadhā*—in a hundred ways; *avagāhantām*—let them dive into.

Let those whohanker for water in the desert of Sanskrit grammar and who are therefore constantly beset with difficulties drink the nectar of Lord Hari’s names, and let them dive into this nectar again and again.

AMRTA—In this verse, Jīva Gosvāmī offers beneficial advice to the Vaiṣṇavas who have already studied other grammars and encourages them to study his treatise.

¹⁸ In all the printed editions of *Hari-nāmāmrta-vyākaraṇa*, this word is spelled *saṁvighnāḥ*. This, however, is a mistake because there is no such word in the Sanskrit language. It is obvious that the proper spelling of this word is *saṁvignāḥ* because both *Bāla* and *Amṛta* gloss it as *udvignāḥ*, a synonym made from the same verbal root (*vij*). The correct reading *saṁvignāḥ* can be found in manuscript 993 (Serial No: 3030, Accession No: 933) in the Vrindavan Research Institute.

The words *vyākaraṇe maru-nīvr̥ti* here mean *vyākaraṇe itara-vyākaraṇa-rūpe maru-nīvr̥ti nirjala-bālukā-maya-pradeśe* (in other Sanskrit grammars, which are deserts, or waterless sandy regions), and *sadāgha-saṁvignāḥ* means “constantly beset with difficulties and distressed by the continuous barrage of useless statements.” The word *jīvana-lubdhāḥ* means “desirous of water” or “desirous of achieving eternal life by gaining nectar.” The word *pibantu* here means “let them feel satisfied after quenching their thirst by drinking,” and the word *śatadhā* means “in every way.” The word *avagāhantām* means “let them become cooled by bathing.”

Thus the verse means: “Let those who hanker for water in the desert of other Sanskrit grammars, who are constantly beset with difficulties, and who are distressed by the continuous barrage of useless statements found in those grammars quench their thirst and become satisfied by drinking the nectar of Lord Hari’s holy names. Let them also become cooled by submerging themselves in this nectar.”

Or else *harināmāmṛtam* means “the *Hari-nāmāmṛta-vyākaraṇa*, the grammar in which there is the nectar of Lord Hari’s names,” *pibantu* means “let them study,” *śatadhā* means “again and again,” and *avagāhantām* means “let them ponder.” Thus the end of the verse would mean: “Let them study this *Hari-nāmāmṛta* and deliberate upon it again and again.”

In this way, Jīva Gosvāmī has specified the name of his book. Because other grammatical treatises are full of dry talks, studying them results only in distress. Moreover, such treatises grant grammatical knowledge useful only for understanding poetry and so on. On the other hand, when one studies the *Hari-nāmāmṛta*, a sweet fragrance arises from keeping this garland of names, strung by a great soul and offered to Śrī Kṛṣṇa, around one’s neck, and at the same time one achieves the same knowledge of grammar.

In addition, because this book is full of the Lord’s holy names, a faithful study of it will bestow the best result—*bhakti* known as *saṁvid* (complete knowledge), which is more confidential than simple knowledge of Brahman and which bestows the happiness of understanding the sacred devotional texts (*bhakti-sāstras*). Jīva Gosvāmī has stated in the first verse of the *māṅgalācarana*, “This *nāmāvali* will quickly bestow the bliss born of Lord Kṛṣṇa’s association, poetry about Kṛṣṇa, and more that pertains to Kṛṣṇa.” Who, then, desiring their own welfare, would roam in the barren desert of dry grammars, giving up the all-auspicious *Hari-nāmāmṛta*?

साङ्केत्यं पारिहास्यं वा स्तोभं हेलनमेव वा ।
वैकुण्ठनामग्रहणमशेषाघरं विदुः ॥

*sāṅketyam pārihāsyam vā
stobham helanam eva vā
vaikuṇṭha-nāma-grahaṇam
aśeṣāgha-haram viduh*

sāṅketyam—as an assignation; *pārihāsyam*—jokingly; *vā*—or; *stobham*—as musical entertainment; *helanam*—neglectfully; *eva*—certainly; *vā*—or; *vaikuṇṭha*—of the Lord; *nāma-grahaṇam*—chanting the holy name; *aśeṣa*—unlimited; *agha-haram*—neutralizing the effect of sinful life; *viduh*—advanced transcendentalists know.

“One who chants the holy name of the Lord is immediately freed from the reactions of unlimited sins, even if he chants indirectly [to indicate something else], jokingly, for musical entertainment, or even neglectfully. This is accepted by all the learned scholars of the scriptures.”

AMRTA—Someone might think that the use of Lord Hari’s names as technical grammatical terms (*sāṅketas*) is improper and brings sinful reactions. To dispel that doubt, Jīva Gosvāmī quotes this verse from the *Bhāgavatam* (6.2.14), which proves that Lord Hari’s names destroy unlimited sins even when they are used indirectly as grammatical terms.

SAMŚODHINI—There are two basic kinds of meters in which a verse may be written: *akṣara-vṛttam* (qualitative meter) and *mātrā-vṛttam* (quantitative meter). *Akṣara-vṛttam* is a meter calculated according to the number and quality of the *akṣaras* (syllables) in a *pāda* (quarter of a verse: line), whereas *mātrā-vṛttam* is a meter calculated according to the number of *mātrās* (prosodical instants) in a *pāda*. In this book, the first three verses of the *maṅgalācarana* are *mātra-vṛttam* whereas the fourth is *akṣara-vṛttam*. The fourth verse is a simple *śloka* composed in the meter called *anuṣṭubh* (a meter which contains 8 syllables per line), whereas the first three verses are composed in the *āryā* meter.

The *āryā* meter has several varieties which are nicely explained by Anundoram Borooah:

Part IV. Quantitative metres.

Sec i: Āryā |

490. The only proper quantitative metre used by Sanskrit poets is āryā with its varieties.

491. Āryā generally consists of two halves: the first containing thirty quantities and the second twenty-seven quantities, of which the twenty-first quantity is generally a light syllable.

492. If both halves contain thirty quantities it is called *gīti*.493. If both halves contain twenty-seven quantities it is called *upagīti*.494. If the first half consists of twenty-seven quantities and second of thirty, it is called *udgīti*.495. If both halves contain thirty-two quantities, it is called *āryāgīti*.¹⁹

Here quantities means *mātrās*, and a light syllable means a *laghu*. In the *pathyā* variety of *āryā* the first and third *pādas* of the above meters must contain twelve *mātrās*. Thus it is actually the amount of *mātrās* in the second and fourth *pādas* which distinguish these meters from each other. Jīva Gosvāmī's three verses are perfectly executed according to these rules. For example, in all six halves a light syllable (*laghu*) makes up the twenty-first quantity:

1

*kṛṣṇam upāsitum asya
srajam iva nāmāvalim tanavai
tvaritam vitared eṣā
tat-sāhityādi-jāmodam*

2

*āhata-jalpita-jatitam
drṣṭvā śabdānuśāsana-stomam
hari-nāmāvali-valitam
vyākaraṇam vaiṣṇavārtham ācinmah*

3

*vyākaraṇe maru-nivṛti
jīvana-lubdhāḥ sadāgha-samvignāḥ
hari-nāmāmṛtam etat
pibantu śatadhāvagāhantām*

19 Borooh, Anundoram. *Prosody*. Publication Board Assam, Gauhati. 1975 [1877].

1. the *a* in *nāmāvalīm* is *laghu*;
2. the final *i* in *tat-sāhityādi* is *laghu*;
3. the *u* in *śabdānuśāsana* is *laghu*;
4. the first *a* in *vaiśnavārtham* is *laghu*;
5. the first *a* in *sadāgha* is *laghu*;
6. the third *a* in *śatadhāvagāhantām* is *laghu*.

The first verse (*krṣṇam...*) is the *upagīti* variety of *āryā* since its structure is 12,15 / 12,15 //.

The second verse (*āhata...*) is the *gīti* variety of *āryā* since its structure is 12,18 / 12,18 //.

The third verse (*vyākaraṇe...*) is *āryā* proper since its structure is 12,18 / 12,15 //.

In all six halves, the *yati* (pause) comes after the twelfth quantity.

The first half of each verse begins with the cadence 2, 1, 1, 2, 1, 1.

The second half of each verse ends with the cadence 2, 1, 2, 2, 2.

While this is not a rule, it seems that Jīva Gosvāmī wanted to give all three verses a similar rhythm. Since these three verses are *mātra-vṛttam*, they will not sound the same as ordinary *ślokas* which are *aksara-vṛttam*. The trick to pronouncing these verses is to focus on holding the light syllables for one *mātrā* and the heavy syllables for two *mātrās*, and to pause after the first twelve *mātrās* as indicated by the commas in the verses above. In this way the natural rhythm of the meter will come out.

Chapter One

Samjñā-sandhi-prakaraṇam

Terminology and
Phonetic Combinations

Samjñā-prakaraṇam

Terminology

१ । नारायणादुद्भूतोऽयं वर्णक्रमः ।

1. nārāyaṇād udbhūto 'yam varṇa-kramah

nārāyaṇāt—from Lord Nārāyaṇa; *udbhūtah*—appeared; *ayam*—this; *varṇa*—of phonemes; *kramah*—series.

This series of *varṇas* (the Sanskrit alphabet) appeared from Nārāyaṇa:

a ā i ī u ū r ī l ī e ai o au m ḥ. ka kha ga gha ña ca cha ja jha ña ṭa ḫa da ḫha Ṉa ta tha da dha na pa pha ba bha ma ya ra la va śa sa sa ha kṣa. ete varṇa akṣarāṇi. eṣām udbhava-sīthānāni—a-ā-ka-varga-ha-visargāṇām kanṭhah. i-ī-ca-varga-ya-śānām tālu. u-ū-pa-vargāṇām oṣṭhah. r-ī-ta-varga-ra-śānām mūrdhā. l-ī-ta-varga-la-sānām dantāḥ. ed-aitoh kanṭha-tālu. od-autoh kanṭhauṣṭham. va-kārasya dantauṣṭham. anusvārasya śiro nāsikā vā.

VRTTI—These sounds are called *varṇas* or *akṣaras*:

अ a	आ ā	इ i	ई ī	उ u	ऊ ū	ऋ ṭ	ऋ ḫ
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लृ !	लृ ī !	ए e	ऐ ai	ओ o	औ au
------	--------	-----	------	-----	------

अं m	अः ḥ
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